DOCUMENT RESUME

ED 069 191 FL 003 667

AUTHOR	Taylor, Harvey M.
TITLE	Video-Taping Dialogs, with Commentary to Teach Cultural Elements.
PUB DATE	27 Nov 71
NOTE	10p.; Paper presented at a meeting of the Association of Teachers of Japanese (Chicago, Illinois, November 27, 1971)
EDRS PRICE	MF-$0.65 HC-$3.29
DESCRIPTORS	*Audiolingual Methods; Basic Skills; Cross Cultural Studies; Cultural Context; *Cultural Education; Educational Equipment; Instructional Media; Instructional Program Divisions; Japanese; *Language Instruction; *Modern Languages; Second Language Learning; Teaching Methods; Video Equipment; *Video Tape Recordings

ABSTRACT

Description of a project involving the use of the video-tape recorder in a beginning course in Japanese focuses on cultural implications of basic unit dialogues. Instant replay, close-up, and other camera techniques allow students to concentrate on cross-cultural phenomena which are normally not perceived without the use of media. General procedures for use of the video-tape recorder are discussed and accompanied by a sample unit dialogue with commentary from an introductory Japanese text. (RL)

ED 069191

VIDEO-TAPING DIALOGS, WITH COMMENTARY TO TEACH CULTURAL ELEMENTS

Harvey M. Taylor
University of Hawaii

(This paper was read in the Association of Teachers of Japanese Session: "Innovative Ideas in Methods and Techniques of Introducing Cultural Elements in Japanese Language Classes" at the ACTFL Conference, Chicago, Nov. 27, 1971; handouts attached to indicate the approximate content of the video tape segment demonstrated.)

Along with other perceptive second-language teachers, Wilga Rivers has observed that unless the cultural patterns inherent in a foreign language dialog are overtly pointed out to the student, these "situations must inevitably be interpreted by the student as familiar patterns in his own culture" (Rivers 1968:275). He may speak like a Japanese but may act like one of us notrious "ugly Americans."

As one way to counteract this tendency, the author this summer is coordinating a joint University of Hawaii East Asian Language Department and East-West Center **Culture** Learning Institute "Japanese Kinesics Project". The goal of this project is to develop a series of video-tapes to handle the introduction of the dialogs (and related material) to University of Hawaii beginning and intermediate level students stuyding from the Learn Japanese: College Text series by Young and Nakajima. We have recently begun production of pilot tapes to train the people to be involved.

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL OFFICE OF EDUCATION POSITION OR POLICY.

FL 003 667

FILMED FROM BEST AVAILABLE COPY

In our Japanese-language classes in the past, only the more culturally sensitive of our native Japanese teachers have been able to point out to the students the obvious cultural elements which form an essential part of the dialogs they have attempted to teach. The fact that we are here today indicates that this problem may not be limited to the University of Hawaii situation.

For a teacher to overlook the cultural elements intrinsic in the dialogs of any given Japanese textbook is for that teacher to fail to exploit a readily available source for teaching cultural elements in a natural context which clearly illustrates the meaning and use of such elements. Furthermore, when these elements are pointed out, the dialogs become more meaningful to the students, and thus they can learn them more enjoyably and easily.

The use of video-tape allows the student to see the dialog in action. The nature of this medium allows the scene to be acted out repeatedly, with commentary and camera techniques calling attention to and explaining features of the dialog that would otherwise escape the student's attention. In fact, viewing a video-tape

is superior to watching a live enactment of a dialog since "instant replay," close-ups, and other camera techniques can catch and focus attention on fleeting gestures, facial expressions, and posture shifts.

Most of the cultural elements present in such dialogs are self-evident to native speakers, but they must be actively taught to non-natives. The Learn Japanese dialogs contain cultural elements of the following sorts: the geographical and physical settings, clothing as an indicator of social level and sex, and a wealth of kinesics (posture, speaker-hearer distances, gestures, facial expressions, voice tonality); this makes up what Edward Hall has well called "The Silent Language" (Hall 1959)--in our case, "Silent Japanese," which must be taught along with "Spoken Japanese."

When the "silent Japanese" of a dialog is taught before the student is assigned to learn the "spoken Japanese" of the dialog, new vocabulary items can be taught in their proper cultural contexts. With video-tape, the dialog can be repeated 20 or more times in a given hour, each time in a new and palatable way,

since different cultural aspects are being pointed out each time. Such an initial introduction to the culture in a dialog makes the student familiar with both the general content and vocabulary of the dialog before he attempts to learn or memorize it for production.

The general format followed in the production of our video-tapes thus far has included the following points, all explained in English to assure the greatest student comprehension in the 45 minutes per lesson devoted to the video-tape presentation.

1) Physical setting--for interiors: room size, furnishings, uses; for exteriors: season, time of day, geography, architecture; for both of these, new vocabulary related to the setting is introduced, often with kanji where applicable.

2) Participants--names with their basic meanings and kanji where applicable, ages, occupations, social positions in relation to each other, clothing, posture.

3) Dialog dramatized--the action is viewed and described initially in English to establish the basic dialog

meaning as a framework for cultural comments. Subsequent repetitions of the dialog introduce the Japanese audio, with pauses for commentary on gestures, facial expression, and posture changes as they occur and are emphasized by camera close-ups, etc.

Point 4) Grammatical explanations-- to be included in our complete video-tape for each lesson, but not illustrated here, is the explanation of new grammatical structures which occur in the dialog; these grammatical explanations are to be interspersed with the cultural explanations as the new structures appear in the dialog. The visualizing of grammatical points is the subject of a different paper.

Our hopes and plans include the future production of video-taped materials which go beyond the dialogs and also teach much of the reading and writing portions of our textbooks, which will provide dramatized video-tape labe drills using visual cues, and which will administer various types of language tests. The use of these materials will free the classroom teacher to concentrate on that which the teacher can do more effectively than audio-visual media can, namely, to encourage and guide students in their creative attempts to communicate their thoughts through the silent, spoken, and written Japanese they have learned.

We will now watch a demonstration video-tape which takes samples from the taped presentation to accompany lesson 11, Volume II of Learn Japanese, which is taught at the University of Hawaii in the second smeester of the beginning year. No single topic is fully developed in this brief demonstration of the teaching possibilities available to us now through theuse of video-tape for teaching both silent and spoken Japanese.

We have been using somewhat outdated video-tape equipment, and this demonstration tape reflects its limitations; our expectation is to expand our facilities this summer to allow us to make better quality productions, and eventually to make these materials available for use in other institutions.

HANDOUT to accompany "Video-taping Dialogs..." by H. M. Taylor ATJ, 11/27/71

The following is a copy of the Japanese dialog portions used in the demonstration video-tape. These portions appear on pages 185 and 285, respectively in Learn Japanese: College Text, Vol. II by John Young and Kimiko Nakajima (Honolulu: East-West Center Press. 1967).

11.2 DIALOG

1. 大川「あ、もう 六時に なりましたね。 おそくなりますから、 そろそろ しつれいします。」
2. 小山「もう そんな 時間ですか。 いっしょに 食事しませんか。」
3. 大川「そうですね……。 いい 所が ありますか。」
4. & 5. 小山「この へんの 食堂の 食べ物は まずいから、ごちそうは できないけど、 ぼくが 作りますよ。 外で 食べるより 自分で 料理した 方が ずっと いいです。」
6. 大川「でも、 作るのは たいへんでしょう? 外へ 行った 方が いいですよ。」
7. 小山「いえ、 すぐ できます。」
8. 大川「そうですか。 じゃあ、 わたしも 手つだいます。

11.2

1. Ookawa: A, moo rokuji ni narimashita ne / Osoku narimasu kara, sorosoro shitsurei shimasu.
2. Koyama: Moo son'na jikan desu ka' / Issho ni shokuji shimasen ka /
3. Ookawa: Soo desu ne .... Ii tokoro ga arimasu ka /
4. & 5. Koyama: Kono hen no shokudoo no tabemono wa mazui kara, gochisoo wa dekinai kedo, boku ga tsukurimasu yo. Soto de taberu yori jibun de ryoori shita hoo ga zutto ii desu.
6. Ookawa: Demo, tsukuru no wa taihen deshoo / Soto e itta hoo ga ii desu yo.
7. Koyama: Ie, sugu dekimasu.
8. Ookawa: Soo desu ka / Jaa, watashi mo tetsudaimasu.

ATJ, 11/27/71

HANDOUT to accompany "Video-taping Dialogs..." by H. M. Taylor

Script-1

	AUDIO	VIDEO
N: Mr. Koyama lives alone in a typical, small one-room apartment in Tokyo. It has a two-burner gas hot-plate and a cold water tap in the kitchen area; the kitchen has a linoleum tile floor.	N	Floor plan of room, Card 1
In the tatami straw mat portion of the room Mr. Koyama has his small TV and a record player; there is a low table with 2 zabuton floor cushions where he eats and watches TV. In one corner is a large chest of drawers. Mr. Koyama folds rather than hangs most of his clothes.		(point)
A large cupboard with sliding cardboard doors holds his futon mattress and blankets. He has shoji paper-covered sliding doors instead of curtains over his windows. Of course he leaves his shoes outside the door when he comes home.		(point)
		(point)
		(point)
N: Mr. Ookawa has been visiting Mr. Koyama after work.	N	MED on Ookawa and Koyama
(Ookawa looking at watch: line 1.)		
N: Mr. Ookawa notices that it is already 6 o'clock, and excuses himself because it is late.		
(Koyama: line 2.)	N	
N: Mr. Koyama is surprised it is so late, and suggests they eat supper together.		
(o: line 3)	N	
N: Mr. Ookawa pauses, then asks if there's a good place nearby to eat.		

SCRIPT - 2

(K: lines 4 & 5)

N: Mr. Koyama says that even though he can't make anything special, he'll cook here for both of them: the food in nearby places isn't very good. Compared with eating out, his cooking is a whole lot better.

(O: line 6)

N: Mr. Ookawa protests that it's too much work; it'd be better to go out.

(K rising: line 7)

N: Mr. Koyama says it's o.k.; he can fix it right away.

(O rising: line 8)

N: Mr. Ookawa agrees to stay, and asks if he can help, too.

CUT as o & k walk toward camera

N: Mr. Koyama's name is written with two very common kanji. The first means "small, little" and is pronounced ko here. The second means "mountain" and is pronounced yama, here.

N

CARD 2

N: Mr. Ookawa's name is written with two kanji, the first, oo means "large, big" and the second kawa means "river". The oo is just one pronunciation of this first character. oo=kawa.

N

CARD 3

(O and K: talking in pre-dialog situation about their work.)

N

MED on O & K

N: Both of these men are recent college graduates, employed in the same company, but not long-time school mates. Therefore, their visit is somewhat formal. You will note later that they use the -nasu and -masen endings on their verbs and also desu very often. If they were long-time friends, there would be more use of what we have called the "dictionary" forms.

SCRIPT - 3

N: Dress shirts, neckties, and coats are one of the marks of the "salary-man" in Japan. Until they get home and take their evening hot bath, they do not normally change their clothes; the host here has loosened his necktie and removed his coat. If it were winter, they would likely still be wearing a sweater and their suit coats, as few such small apartments in Japan are adequately heated.		
(O looking at watch: line 1) O: A, moo rokuji ni narimashita ne. Osoku narimasu kara, sorosoro shitsurei shimasu. (Dialog continues as before, but with Japanese audio, only)	O	MED on O & K
. . .		
N: At this point the dialog would be divided up into separate utterances and each utterance would be examined for special gestures and expressions. Note, for instance, the tilting of Mr. Koyama's head as he thinks about where to go to eat.	N	OFF
(K tilts head, thinking: lines 4 & 5) K: Kono hen no shokudoo no tabemono wa mazui kara, gochisoo was dekinai kedo, boku ga tsukurimasu yo. Soto de taberu uori jibun de ryoori shita hoo ga zutto itt desu.	K	MED on O & K
O: line 6)		
. . .		
N: This is the end of the presentation	N	OFF

****

NOTE: We are soon to receive more sophisticated Sony equipment; then we will re-tape this lesson to take greater advantage of close-ups, zooms, and other camera techniques and also to get higher quality both of picture and sound than this present tape displays. With a small class, this present lower quality of production is adequate, but not nearly so good as we wish future productions to be.